EDGUY
SPACE POLICE
- DEFENDERS OF THE CROWN -

SPACE POLICE
SAMMET
VOCALS

SABRE & TORCH

(music & lyrics: Sammet)

Are you the one who failed to listen to what the pundits say
Don't hesitate to phrase desire
You fail to exercise prudence and passivity
And you can't approve the tide, no

We bid you welcome to a pageant of anomaly
We deliver disarray
You fail to tell perception from reality
But what's the difference anyway

The devil you don't know sure ain't worn out
Pick your poison
With sabre and torch

Out of the dark into the fire below
Out of the dark into the fire below
Drawn to the light

You see that everyone's the only and the chosen one:
A single drifter in the flow
In search of light they would approve to sacrifice the sun
And say "it's just the way things go"

The sabre in one hand
The torch in the other
Sharpen your wits!
At the end of their way...

Out of the dark into the fire below
Out of the dark into the fire below
Drawn to the light

Solo

Out of the dark into the fire below
Out of the dark into the fire below
Drawn to the light

Out of the dark into the fire below
Out of the dark into the fire below
Drawn to the light

SPACE POLICE
LUDWIG
GUITAR

SPACE POLICE

(music & lyrics: Sammet)

An ocean of stars gleaming like diamonds
How many times have we wondered what lies behind
And how do you wish to make explorations
And travel through space and time
To the crest of forever

Shoot up to life out there what will it be like?
And if we're much faster than light maybe I can see
What the shine of my ego looks like from a distance
And what do they know about me in faraway solar systems?

Oh I dive in zero gravity
A glance at the All

We're riding out, pass by the moon
Bird's eye view on the universe
We're all about breaking the rules
"Freeze!" goes the space police

"You're all about to make a fool of yourself"
Goes the space police
Cause you're about to negate their rules
They're the space police

Your visions caught speeding
By free spirits that you recognize by the look
Spacetrotting dissident freedom police
Contrarians by the book
Freedom and wisdom they guard from outside
Stars and infinity shaking their heads at the force
Into the black hole

Oh what looked like zero gravity
Is just a gelatinous mass

We're riding out, pass by the moon
Bird's eye view on the universe
We're all about breaking the rules
"Freeze!" goes the space police

"You're all about to make a fool of yourself"
Goes the space police
Cause you're about to negate their rules
Watch out for the space police

Space police
Get me back on the straight and narrow
Space police
Law and order at the border to infinity
Space Police

Aaaaaah
Aaaaaah
Ahhaaahaaahaaaa Aaaaahaaahaaaahaaaahhaaa
Aaaahaaaa hahahaha aaaah aaaahahaaaaaa
Aaaahaaahaaa aahaaaaaaa

We're riding out, pass by the moon
Bird's eye view on the universe
We're all about breaking the rules
"Freeze!" goes the space police

"You're all about to make a fool of yourself"
Goes the space police
Cause you're about to negate their rules
Watch out for the space police

We're riding out, pass by the moon
Bird's eye view on the universe
We're all about breaking the rules
"FREEZE!!! - SPACE POLICE!!!"

shoot *shoot* (...) *shoot* *tilt*

SPACE POLICE
SAUER
GUITAR

DEFENDERS OF THE CROWN

(music & lyrics: Sammet)

Seven seas crossed seven times at least
Back and forth we sailed to proselytize
We'll drag you over
A better world is waiting
At the end of what we're saying
Never failed to fertilize from Perth to Dover

Here we go:
Countless childhood dreams
Flaunted for the world to see
What a show!
Go where no man's been before
Yet we're charging open doors

We're defenders of the crown
We're defenders of the crown
We're defenders of the crown
We're defenders of the crown

Have you heard the last words
Of the fallen-by-the-waysides
Such as "don't you ever leave the beaten track!"
A dirty job: it's Marshall arts
It's wicked through and through like me and you
Just another glass and then: Attack!

Here we go...

Here we go:
Countless childhood dreams
Flaunted for the world to see
What a show!
Go where no man's been before
Yet we're charging open doors

We're defenders of the crown
We're defenders of the crown
We're defenders of the crown...
and we also eat monsters!

Solo

[master of ceremonies]: Woah oh oh hoe oh hohoe?
[voices of the damned]: Woah oh oh oh oh oh oh!
[moc]: Woah ho ho hoe oh hohoe?
[votd]: Woah oh oh oh oh oh oh!!
[moc]: Woah oh hoe oh oh oh oh hohoe?!?
[votd]: Woah oh oh oh oh oh oh oh oh!!!!!
[moc]: Woah oh oh oh hoe hohoe????
[votd]: Woah oh oh oh oh oh oh!!!!!!!
[moc]: Woah oh oh oh hoe???!?
[votd]: Woah oh oh oh oh!!!!!!!!!!!!!!!!!!!
Oh yeaaaaaaah!!!!

We're defenders of the crown
We're defenders of the crown
We're defenders of the crown
We're defenders of the crown

We're defenders of the crown
Of the crown the defenders we are too
We're defenders of the crown
Of the crown the defenders we are too

Hahahaha
We will eat you

SPACE POLICE
EXXEL
BASS

LOVE TYGER

(music & lyrics: Sammet)

"What a cheek of the gods"
I thought when I'd hit the ground
But now that I'm here anyway - terrestrial-bound

(I) gotta make the most of causing this stir
Condescent to save the world
And turn it upside down

I'll shake it till my kingdom come

They call me Love T-T-Tyger
I'm gonna save your soul - never mine
Love T-T-Tyger - I'm gonna save your soul
There may be a lot who don't wanna be saved
I'm gonna save them anyway
Tonight the love tyger's gonna bite you tonight

Tobi or not to be! Motown-god, just in white
Evel Kneevil of Rock just without evil bike

I would break my nose to make a stir
Break a rib to save the world from choreography
I say a lot I must not say
And yet I get paid quite okay

They call me Love T-T-Tyger
I'm gonna save your soul - never mine
Love T-T-Tyger - I'm gonna save your soul
There may be a lot who don't wanna be saved
I'm gonna save them anyway
Tonight the love tyger's gonna strike tonight

Solo

Call me Love T-T-T-T-T-T-T-T-T-T-Tyger
I'm gonna save your soul - never mine
Love T-T-Tyger - I'm gonna save your soul
There may be a lot who don't wanna be saved
I'm gonna save them anyway
Tonight I'm gonna purr and scratch and bite you tonight

T-T-T-Tyger
AT-T-T-T-T-tack of the T-T-T-T-Tyger

SPACE POLICE
BOHNKE
DRUMS

THE REALMS OF BABA YAGA

(music & lyrics: Sammet)

You're wide-awake
Or is it a trick of the light?
You've been nearly there before
But this is the night

Cries of temptation
You're content to lose your way
Jolly, what a jolly piece of folly and no way to defy

You can't wait to see what mortals they dare
Only to speak about in whispers in the dark

You're on the way the anxious have lost
Threatened by their sanity
Reason laughs with vanity

Fiery moon in the sky
You can't wait to face it
Your heart is racing

Fiery moon paints the sky
You've entered the realms
You've entered the realms of Baba Yaga
You've entered the realms of Baba Yaga

Razzle-dazzle
Mortar and a pestle
Will you stand the ferocious look?
Deafened by the yelling
From a chicken legged dwelling
Frightening and earthy to those who ain't worthy

They won't stand the madness
And the ambiguity of her mind
Unravel the mystery or you will be history
You will be wined and especially dined

You can't wait to see what mortals they dare
Only to speak about in whispers in the dark

You're on the way the anxious have lost
Threatened by their sanity
Reason laughs with vanity

Fiery moon in the sky
You can't wait to face it
Your heart is racing

Fiery moon paints the sky
You've entered the realms
You've entered the realms of Baba Yaga
The realms of Baba Yaga
Baba Yaga tell me:
Will I have to dine with you tonight?

Solo

What's this about for heaven's sake
You wanna turn but it's too late
Your will is morphing into mania

Hahahahahahaha

This ain't no fantasy no more
Senses your commands ignore
Just like the spirits that you've cited

Baba Yaga
You've entered the realms of Baba Yaga
You've entered the realms of Baba Yaga
You've entered the realms of Baba Yaga oh

Oh Baba Yaga
Oh Baba Yaga
Oh Baba Yaga
Oh Baba Yaga

(music & lyrics by Rob & Ferdie Bolland)

DO ME LIKE A CAVEMAN

(music: Ludwig & Sammet, lyrics: Sammet)

You're letting go and try to fly away
To the slumberous voice of pouring rain
The inner agitation's dancing in your head
Will it ever end?

You're all alone with coloured memories
Ungiving hotel without company
The ringing in your brain it starts to fade away
Fade away

Are you insane?

Walls come down
And then a ghostly voice
It sets up crazy moans into the night

Time and time again…
And you don't have a choice
But lie awake to verify

Did she really say
"Now do me! Do me like a caveman"?

It feels like no one's ever there when you're in need
And no one's ever gonna try to believe
The unforbearing walls are living to let it through
Whispering ghostly - right to you

Walls come down
And then a ghostly voice
It sets up crazy moans into the night

Time and time again…
And you don't have a choice
But lie awake to verify

Ground is shaking
The earth is quaking
And nobody's here to testify

Ghostly whispers in the night:
"Do me like a caveman!"

Solo

Walls come down
And then a ghostly voice
It sets up crazy moans into the night

Time and time again…
And you don't have a choice
But lie awake to verify

Ground is shaking
The earth is quaking
And nobody's here to testify

Ghostly whispers in the night:
"Don't waste time to hold me tight
Like a caveman push inside!"

Ghostly whispers in the night:
"Don't waste time and come inside
Like a caveman take a ride!"

SHADOW EATERS

(music: Ludwig & Sammet, lyrics: Sammet)

The planets are shaking
Their heads at the earth
Oh what has become of their sister in blue
Don't be deterred, agent provocateur
As you parade while you know
Someone's aiming at you

People's backstreet ways
Fall into place
Tokens to be found
They track down lies
Antagonize the decoy

"Make your choice!"
They wanna make you raise your voice
To fight for a change
It's always the same
And what if this life is feeling
Like a world of bliss to you
And you don't feel like
Going against the grain today?

I believe
Will you ever see them in the blinding light
To defy defiance and swallow evil
Here come the shadow eaters
I believe although you shouldn't watch them
Without safety glasses
They strike at sunrise - Angel squad
Here come the shadow eaters

One hundred seventy five zillion
And three thousand eight hundred
And twenty nine lives
In history approximately
Laid at the door of Him
Who never knew and if He did
I'm not quite sure that
He would quite have agreed

Backstreet ways - into place!
Tokens to be found
Track down lies, antagonize the decoy

They chase down grief
To wallow in and make believe
You ain't gonna win whatever way:
We're all gonna die
Mean and sly
And somewhere in between
There's life they say
But what if we're not made
To overshadow black?

I believe
Will you ever see them in the blinding light
To defy defiance and conquer evil
Here come the shadow eaters
I believe you don't see 'em
With or without safety glasses
They strike at sunrise - Angel battalion
Here come the shadow eaters

Solo

I believe
Don't think you'll ever see them
With your naked eye
And they're tired of showing off on demand
They are shadow eaters
I believe although we never see them
Cause they fly from reason
Tiny but forceful
I tell you, hmm, those shadow eaters...

ALONE IN MYSELF

(music & lyrics: Sammet)

I'm trying hard to match the picture that you paint of me
You don't know how much I would give to really make you
See what I'm right here right now

I speak a word and then I feel like losing mother tongue
Aren't I grateless when you wanna make me feel
That I belong right here right now

I'm alone in myself

There's many thoughts inside I whisper when I'm on my own
It may be strange but I can't phrase them right in front of you
Not right here, not right now

I'm walking down this lonesome lane and talk to god and hope
That He'll be there to tell you all one day and let you know
What's inside me down here

I feel like this road that fades into the night
- Lit up by angels I fail to recognize -
Is paved with the words that I don't find

And I don't know my way, got no sight of salvation
No matter how hard I pray I'm lost in translation
Ungrateful… I run but don't move
Alone in myself - Alone in myself

Solo

And I don't know my way
- I'm alone in myself
Got no sight of salvation
- No sight of salvation
No matter how hard I pray
- No matter how hard
I'm lost in translation

Ungrateful… I run but don't move
Alone in myself - Alone in myself

I'm alone in myself - Alone in myself

THE ETERNAL WAYFARER

(music & lyrics: Sammet)

Back in the day I never had to choose my way without a clue
No need for a hand
Unaware that I was dancing on the edge but wasn't due
Oh, serene's the sea behind me, into the whirl of devil time

A gentle rocking, then a crack in the cradle
You're asleep until you hit the ground
One for this road and another for after?
Someone tell me: what's yer 'after' all about?

From ease to the sky, until the world gets in the way

Ring in the age: countdown to zero
Chasing the afterglow
The outcome is set as far as I know
Time and again the sundown it screams my name
But I try to turn away

The gorge of the instant devours the future
To spit it out as a fading memory
Gimme the strength to defy contradiction
When my mindset fails to let me see
Will I travel on and longing pave the road?

Ring in the age: countdown to zero
Chasing the afterglow
The outcome is set as far as they know
Is it the end or maybe the outset
Or just a stage of a whole that I can't survey
Time and again it's screaming my name

Solo

So you don't wanna see
You realize that your senses have come to the edge
And you don't trust a single one
Don't wanna turn your inside towards the sky
Are we afraid to catch a glimpse of truth tonight?

Could the heavens reveal what's inside the afterglow?
Is this light just based on perception now?
Or do I refuse to perceive what is hard to ignore?
From ease through fire into afterglow…

And you don't wanna see
See that your eyes have come
To a point where you don't see why and where you run
Will you turn your inside towards the sky
You're scared to death by what your heart may see tonight

Pictures of void burn in the afterglow
Purification or just a perception now?
Will you refuse to feel what you can't ignore
From ease through fire into afterglow…

I look up in search of forever and wonder
Trying to make out that day
That I had to give my inherent spiritual juvenility away and again:
Why is it made so difficult for us to read the signs that we
Have to read in order just to understand
Read so we can comprehend a trace of eternity

I look up in search of forever and wonder
Trying to make out that day
I had to give my inherent spiritual juvenility away and again:
Why is it made so difficult for us to read the signs that we
Have to read in order just to understand
Read so we can comprehend a trace of eternity
Have to read in order just to understand
Read so we can comprehend a trace of eternity

Oh I feel like I'm to wander

I can't fathom but I'm bound to journey on
Oh eternally I'll wander
I'm a spiritual eternal wayfarer, oh

I try to look as far the eye can see
Past and beyond the dark painted wall, oh

Ring in the age: countdown to zero
Chasing the afterglow
The outcome is set as far as they know
Is it the end or maybe the outset
Or just a stage of a whole that I can't survey
Time and again it's screaming my name

ENGLAND

(music & lyrics: Sammet)

It's been a long time since I've been with you
You may be grey-green
but matchless and wide
I wanted to sniff at every inch of you
Went to Birmingham New Street
to take a ride

Over aqueducts on a suspiciously panting train
High on Diesel fumes I pondered on my way

I may like New York, Bavaria or Paris
But nothing compares to you, England
Cause England's got Steve Harris

England, I know
I may have explained it somewhere before
but I swear it wasn't my idea
to contrive that silly way
Okay, I've got to admit
this was, uhm, an improper try of a joke
but it rhymed and talking humour:
You've got to know I'm just anosser
German bloke

Who loves afternoon tea
And Bob Catley and Mr. Bean
Who loves to buy miniature phone booths
And cute little snow globes raining snow
On a cute little queen

Mostly you're jolly
At times you're frustrated, England
Then rest assured:
I also think pentalty shootouts…
…are highly overrated

Vienna has got Mozart
Chopin they had in Paris (kind of)
The Catholics got the pope
England's got the Beatles
And even more so:
England's got Steve Harris

Solo

England's got Steve Harris
And as if that was not enough for you:
England's got Bruce Dickinson
And on top of it the other ones…
…in Iron Maiden too, yes it's true

Vienna's got the Mozart ball
The Frenchies they got Paris

In Rome they got the pope
who in turn they don't have in England
But England's got Steve Harris

I may like New York, Bavaria or Paris
But nothing compares to you, England
Cause you got the magic bullet
England's got Steve Harris

England: inventors of Def Leppard… Shake-speare…
Indian food… Gary Lineker…
That bloke who did away with Braveheart…
Et cetera… and so forth… good night…

AYCHIM IN HYSTERIA

(music & lyrics: Sammet)

[Recorded by Harri von Bali for Harrikiri Sound Productions at Tonstudio 2000, Hilversum from April 1984 - September 1987. The song tells the fictional story of someone who has this nightmare about receiving an immoral offer by a group of supposedly rich people who eventually turn out to be fake sheikhs. The song is based on pure fiction, any resemblance to real FoH sound engineers called Aychim is purely coincidental. Of course…]

You got an offer
That's what you told the masses in Swabia
For three million Deutschmarks
You don't mind if broken your ass is

If sheikhing is strong (and snake in is long)
And bogus the money (promises wrong)
And sheikh is pretending
Looking a lot like the fraud on TV
That they keep hunting for

Aychim - Don't you let sheikh in
Swabia quakin' - Burning and achin'

Aychim Coaler on fire
Flames burning higher
Wait to let sheikh in - Aychim

Now we know the stranger turned out to be
'Nepper, Schlepper, Bauernfänger' no no
Insolvency is near, uh babe
So you produce Drimal Vear

Keep touring with Edguy or waiting for Kai
You Kamel a lot and never know why
You are grinded by AC, heed the advice:
Next time when sheikh rings
don't tell the Edguys

Never open, Aychim! Don't you let sheikh in
Swabia quakin' - Burning and achin'

Aychim Coaler on fire
Flames burning higher
Wait to let sheikh in
King Kong On Fire

Solo

Aychim - Don't you let sheikh in
Swabia quakin' - Burning and achin'

Aychim Coaler on fire
Flames burning higher
Wait to let sheikh in
King Kong On Fire

BACKGROUNDSTORIES

Tobias Sammet talks about each song:

SABRE AND TORCH - After the Avantasia tour was over in August 2013, I knew that my Edguy fellows were most probably ready to work on a new album. And although I just had a couple of loose song ideas I suggested to start working on a new album right away. I just didn't wanna get into the situation to be asked if I was ready to consider a new album. As I had just returned from the Avantasia universe and a way of working which I felt quite comfortable with and had got used to, I just went on, wrote a song and produced a demo of it with my Avantasia sidekick and long time Edguy producer Sascha Paeth. Preliminarily I did that because I knew that way would work and we'd end up having a starting shot. When the music of the song that would eventually become 'Sabre And Torch' was completely written I had something that defined the direction of the album for myself. Heavy & basic, made for a live situation and not as sophisticated as the conceptual music I do with Avantasia. When I played the instrumental demo to Felix, Dirk, Jens and Eggi most of them pretty much liked it I think. Sometimes press people asked if it's recently become difficult to draw a line between Avantasia and Edguy. I don't think so, because when I'm working on a song, I am always on the hunt for that enchanting melody, great harmonies or that distinctive hookline or riff. My goal is always to write a song that would make an impact on *me* if I was the listener, be it with Edguy or Avantasia. That has always been the case, even back in the day when I was writing for the first Avantasia albums and Theater Of Salvation songs around 1999. Now, what makes the difference between Avantasia and Edguy is that there are different musicians and also a different general attitude. And I want to believe that when a new Edguy album is in the making, I doubtlessly have Edguy on my mind and the material automatically develops that Edguy personality in the process, from writing to recording it. Talking about 'Sabre And Torch', it's funny how the most guitar driven and probably heaviest Edguy song of all time was actually composed on a Casio keyboard; also the guitar riffs. I like the direct attitude and after the epic song structures of Avantasia it felt like a relief to write something straight forward, heavy, guitar-driven and non-conceptual that would work really well in a live situation. I knew this was also a perfect opening track of the album, as it would define the direction as well and generate that signal effect for the fans: You may have expected something different, something softer, but here you got a round-up of the fireworks you're in for. That attitude also shows in the lyrics: Edguy is back and as always this may be not what you expected, but we're doing things our way and we're doing it whole-heartedly. We've never been afraid of doing things differently and exploring new territories. Amen.

SPACE POLICE - If I remember right 'Space Police' was the song I wrote right after 'Sabre and Torch'. The working title was 'The Austronaut' and I immediately had the idea of singing a whole song with the accent of Niki Lauda about a fictional Austrian astronaut. But although Edguy has always bordered on the verge of humour I don't want to cross a line where humour becomes a means to an end. I know malicious gossip has it that we are plain silly and don't take our music seriously, but that is complete bullshit. We get furious when a song doesn't turn out the way we like it. We have a very serious work ethic, otherwise it wouldn't make sense to invest so much money in a production and choose the people you work with so carefully.
If you've been in the Heavy Metal business for 22 years, if you have taken a closer look behind the scenes, if you read interviews of certain 'seriously serious' musicians, you simply can't take things too serious anymore… unless you're pretty dumb. Let's put it this way: I take the music seriously and I take the quality of everything *extremely* seriously, if we succeed in delivering or not - the fans are gonna judge! 'Space Police' has a good groove and I like the way it combines solid Heavy Metal riffing and 'spaced out' sounds and elements. To me it's a typical Edguy anthem that takes an unexpected turn after the second chorus with the 80s science-fiction theremin-solo. Also the vocal passage after the solo is pretty weird, and it came together very spontaneously. Sascha was falling off the stool behind the mixing board because it came so unexpectedly and I guess I didn't expect it either:
The recording was running, I thought of Arthur Brown, David Bowie and the good old times, when everything was allowed in Classic Art Rock, so I went a bit crazy with operatic scales. Also the lyrics suit the song and our situation very well. They describe the journey of a young dreamer setting out to explore the limitlessness of his dreams only to face the border patrol of limitlessness who paradoxically make up rules, define freedom and the limits of limitlessness and make sure nobody crosses the border of infinite space. Sounds weird, right?! You know, it refers to a young musician who believes that Heavy Metal doesn't know limits, boundaries, rules, narrow-mindedness and therefor wants to live his dream in ultimate freedom. And once you've recorded your second album, the amount of people who tell you what you must do and what you must not do just grows and grows and grows. The Space Police is everywhere, in the music industry's corridors of power, in the press, amongst your own fans. It's a shame. When I was a kid, one of my heroes went on stage dressed like a schoolboy showing his naked ass, another one had a saw blade dangling between his legs, another one dressed as a lady although he had the statue of an American Football player. They were all grown up men! I loved it! They behaved like either outlaws or just tall infants. To my great disappointment, later I had to learn that you need to have a thick skin and a certain Fuck-You-attitude to remain true to yourself, if you wanna remain a free tall infant. Well,

'tall'… Anyway, Space Police's lyrics are very dear to my heart. What is really funny, the working title of the album was 'Defenders Of The Crown' but we thought Space Police was a great album title too. It sounded like a title that maybe David Bowie would have chosen, or Frank Zappa. It didn't sound like a Heavy Metal album, which to me made it a much better Heavy Metal title. It was so nonconformist in a Heavy Metal context, although we also liked the megalomania in the title 'Defenders Of The Crown'. So we said, let's just go with both. When the record label heard it they kindly asked us to call the album just 'Defenders Of The Crown', saying that castles and knights would be easier to market for a Heavy Metal band and 'Space Police' is just goofy. Yes, maybe it's goofy for bands with thousands of watts in their upper arms and no light in their upper story but I think it's goofier if you never joined the military and pretend you're a warrior. We are not just 'one of those Heavy Metal bands'. When we were sitting together, Jens asked if we are Edguy or sissy ass-kissing chicken, putting in a dragon or a tank just because the label thinks it fits the music? Right!!! So, we went for 'Space Police - Defenders Of The Crown'. I am explaining this in detail to give you an idea of how much thought we put into what we're doing. That's a far cry from 'not taking the music seriously'.

DEFENDERS OF THE CROWN - Admittedly I wrote 'Defenders Of The Crown' aiming for the objective to embrace our achievements and history as five friends who conquered the world playing by *our own* rules. The target was to write a typical and timeless Edguy song that could have been written ten years ago, five years ago or maybe even five years from now. The goal was defined the moment I had the chorus harmonies in my head and there was immediately a lyrical line which is quite unusual. Okay, I admit, it's not a super-achievement in a poetic manner to come up with the line 'we're defenders of the crown'. But the chorus sounded quite natural and complete in my head, right from the instant that the idea popped up which funnily happened while I was taking a shower. I took the chorus and wanted to surround it with a melodramatic piece of Power Metal as some may call it, influenced by the Kai Hansen school of song writing. I also thought the chorus should have those Ben-Hur-monumental-film-soundtrack vibes of the fifties and sixties. What I love about the title itself: We are kids of the eighties, and there was this video game called 'Defender Of The Crown', it was a nice reminiscence of our childhood, when all of us were playing pixelated video games with black and red joysticks, listening to Iron Maiden records. Those were the good old days when Iron Maiden could get rich because nobody could download their music and we actually had to buy the records. It was like Christmas: What is Eddie going to look like this time? The smell of vinyl, I miss those days…

LOVE TYGER - I had the chorus melodies for this one finished for years, but it was too light-hearted for Avantasia and by the time we worked on the last Edguy album it simply didn't feel right to complete it. It's hard to explain, many decisions are based on gut-feeling and there are times when you just don't have an emotional attachment or access to a song idea while you may hear something absolutely brilliant in it if you give a listen two years later. So I took up on it years after I had written the melody and built a song around it. The title 'love tyger' had spooked through my brain for so long and I always said if I'm ever gonna write a larger-than-life tongue in cheek tribute to myself it should be called 'Love Tyger'. That's just so seventies Porn style that I found it brilliant. I remember talking to my Avantasia fellows about it during the tour and they thought: Wow, what a shitty idea, haha! The song is a glam rock song like 'Fucking With Fire' or 'Lavatory Love Machine', but it's produced and arranged a lot heavier in my opinion. I wrote it from the perspective of a character who's been thrown onto earth as a gift of the Gods to mankind. Well, maybe the Gods were also really only tired of that character in heaven and just wanted to throw him out. Who knows?! Anyway, the odd fellow who is referred to as the 'Love Tyger' decides to live up to the job he thinks he's got to do: Make the earthlings happy and entertain them as much as possible, be it by singing Motown songs or by breaking nose and rib falling off a festival stage, pretending that he cannot fly. And all just for the amusement of the Heavy Metal world…

THE REALMS OF BABA YAGA - Ever since I was a little boy I have been a huge fan of eerie ghost stories or fairytales about the devil or evil witches. For some reason I think it is part of human nature to willingly put yourself into situations that verge on the edge of riskiness. I'm talking about little and mostly harmless things, but we do them while we're fully aware they won't do us good. Like kids watch horror movies although they *know* they won't be able to sleep at night. We give in to those temptations, while it really doesn't make sense at all. My love for old fairytale movies they show on TV around Christmas lit the spark to write a song about the realms of Baba Yaga, using that Eastern mother of all witches as a metaphor for the fire we are temped to play with at times, the edge you dance on until you have reached a point of no return. It's a story about someone whose curiosity and unwariness takes him to a point where he is no longer able to control the situation. You can read a lot of different meanings into it, be it science, greed, nuclear energy, substance abuse or dark philosophy. In my case, it's just a fairytale. The music for Baba Yaga was the last song that was composed for the album I think. We had enough songs, but I had those ideas and while we were working on arrangements for some other tracks I demoed this song with our producer Sascha Paeth. When we were in the studio to record the vocals we were trying to find

a sample of a laughing witch, but of course you can't just use it from a fairytale movie. Jens was searching the internet until we had found several laughters as a blueprint, in the end I did it myself and we didn't even have to pitch it up. I remembered how to scream like a witch back from the days of the first Avantasia album. We did a lot of special effects just by mouth, for example the motorbike in the second verse of Love Tyger is just me trying to sound like a motorbike as well. That was also quite easy, because that's what you do when you're seven years old and you play with a toy motorbike, imitating the roar of the engine, producing a puddle of spit on the carpet. Speaking of cool sounds, I think the guitar solo in Baba Yaga is the best solo Jens has ever played. Every single note is excellent I think.

ROCK ME AMADEUS - This is definitely the most unusual cover track we have ever recorded. It must have been 1985 when I saw that wonderful arrogant eccentric superstar with a Viennese accent on TV performing this song. I remember sitting on the couch, I remember his slicked-back hair, his sunglasses and his red 19th century army jacket as if it was only yesterday. I was absolutely spell-bound and he became one of my first real idols. A few years ago I actually had the idea of doing a cover version of one of his earlier hits 'Der Kommissar' which is a bit easier to sing than 'Rock Me Amadeus'. But when I asked our producer Sascha what he thought about it, he suggested to do 'Rock Me Amadeus' instead, because it's way more over the top, more arrogant and also more tongue-in-cheek. Sascha just thought it would suit us much better. I was a little afraid I have to say, because I had never done a Rap song before, I had never done a German song on an album before and you gotta know, the song only unfolds its real magic and full power because of the Viennese accent and the arrogant vocal performance. I offered to give it a try to a Karaoke version and it worked surprisingly well as far as I could tell. So we did a full Rock version, trying to keep the arrangement and the verses as close as possible to the original version and just add some John Bonham Booom-Gack-Booom-Gack-drumming and some heavy guitars to the chorusses and the main theme in the beginning.
If we weren't a Heavy Metal band we could probably have a hit with this song, but we won't. Our record label even asked us if we thought it was a better idea to remove it from the album all together because it may irritate the fans. No, in fact, we thought it was a shitty idea to throw it off the album. It's a great song, we really did not record it for any reason in particular, nor as a promotional stunt. We did it because we all think Falco is cool. Felix has seen Falco live in the late eighties and sometimes we play Falco songs on a stereo in the dressing room before we go on stage.
It pumps you up with adrenaline and it gets me in the right mood to get in a cage with lions and make them jump through a ring of fire while accepting me as their tamer. That is pretty much what it feels like to go on stage by the way...

DO ME LIKE A CAVEMAN - Caveman was the second song we did for the album. Jens came up with the main riff in the beginning and a chord progression with a keyboard theme for a verse. I added a chorus and a melody to the verse, and then we played around with the arrangement a little and the song developed into that direction. It was difficult, Jens and I are like fire and water at times. I like the seventies and eighties stuff while I think Jens is into more modern stuff. When Jens says black, I will say white and vice versa, but that doesn't necessarily mean we don't accept or respect the other's opinion. We had a lot of discussions because of this track and I think Jens was really disappointed by the results at first because he thought I was ruining his song idea. I thought we had a jewel in the rough here and was wondering if Jens didn't hear that and if he wanted to ruin it. We both were afraid the other one would ruin it, you know, compromises can be beneficial on your way to a great result, but we drove each other insane I think. I also have to admit, between you and me, I hate compromises. Jens obviously does too, ha! He thought my vocals were ball-less, I thought they were great. He thought the verses and chorus should be heavier to fit the intro, I thought the intro should be smoothened a little to fit the rest. Sascha thought the vocals were cool so we were all getting stuck. Anyway, when I suggested that Sascha should add a piano to Jens' riff it was just too much for Jens. But I think we still love each other, and I have spoken to him on the phone at least 25 times after these discussions. We just went for the majority decision and in my opinion the song is amazing the way it is. The lyrics are a bit weird, they pretend to be melancholic, but it's really only about that situation you have to face when you're trying to catch some sleep in a hotel room and you learn that in the hotel room next to yours there is a couple that isn't interested in getting any sleep.

SHADOW EATERS - Shadow Eaters is also based on one of Jens' ideas. He had a bunch of ideas for that song, including an intro in the vein of classic old school Speed Metal Edguy. The intro pattern was also meant to be the chorus and Jens also had a great idea for a typical verse. If I remember right it was the third song we worked on, I added a pre-chorus, or actually two pre-chorusses which is kind of weird to have as far as the book-of-Desmond-Child- songwriting says. I also wrote the solo pattern of the song that Jens came up with a solo for. The whole song came together very naturally although it changed quite a bit during the several rehearsals. We experimented with different pre-chorusses and again Jens and I had some discussions regarding the chorus. I liked the chord pattern he had come up with but I wrote a new melody. It's really funny: I would have never come up

with such rapid chord changes because initially I thought they sounded rushed. But it was inspiring for me. Jens would never have come up with a melody that flies so loosely over those chords. And in the end he couldn't have come to that result without me and I wouldn't have come to that result without him - mission accomplished. We both appreciated the results afterwards. What I really love about this song is the bass guitar, I think the bass and drums on the new album are outstanding, the rhythm section is really dominant and powerful with a lot of charisma, which you can hear on this song in particular. In the mixing process Sascha really brought up the bass guitar in 'Shadow Eaters', but his opinion was: *It's great, it's got personality and it adds a lot of edge to the song. It may be an unusual sound picture for Edguy at first listen, but why not featuring what we have here?* Absolutely! I also love the lyrics for this one. It's a song about the power of a thought; about the power of your own mindset. About what you can achieve when you focus on eliminating negativity from your mind, when you become aware of those little shadow eating fellows inside. You know, a lot of cynical people may say that believing in something their eyes can't see is childish. I always say to those people: *if you think God or whatever you call it is childish, isn't it rather your conception or imagination of God, which is childish?* Cynical people will say that belief in *invisible* things has killed more people than anything else. My reply: *It was neither belief, nor God that killed people, it was other people.* I am not a missionary or a reverent nor a spokesman of an organized religion, I just think there are good reasons to have faith, in all things good, love, laws of nature, in the interplay of everything, also in yourself and the shadow eaters you carry inside…

ALONE IN MYSELF - This one is a very personal ballad, and I wasn't sure it was gonna be right for Edguy after I had recorded a demo at home. I wrote it on a keyboard with an organ sound and at first I thought it sounded more like something Bruce Springsteen could have come up with, pretty much until I wheezed my vocals on it, then it was distinctively Edguy. But still, I wasn't sure it was gonna work for us. It may sound stupid but I was afraid it was too silent for an Edguy ballad. We did a demo with Sascha, the others really liked it and so we eventually decided we should give it a shot and record it for the album. We all agreed it was the right decision. Sure, it's got just a few guitars, but we've had ballads with just a single piano and gotten away with it, so why shouldn't we do *this* song? Only because Metal fans are used to ballads with just a piano? Whereas melancholic Street Rock ballads may run the risk of coming across odd? Surely not, but it's strange that you're tempted to follow that train of thought at times, isn't it? The lyrics are very personal, just like a letter you write and never send. It's not addressed to anyone in particular, it's just about feeling disconnected from the whole world, and your only wish is to be understood. You may meet a lot of people in your life, you may hurt some with comments and decisions, albeit not on purpose. I think about it and in a way I sometimes feel grateless then. I feel all human beings are different limbs of one organism in a spiritual way. What would you give to have all those people who are very dear to you read your thoughts for just a second in order to understand your motives and feel your feelings or think in your shoes? Just so you're at peace with your environment even if your words would get lost in translation. I guess the song has another layer of meaning in a spiritual way as well but that is really hard to explain with words.

THE ETERNAL WAYFARER - 'The Eternal Wayfarer' is the epic finale of the album. It was a bit difficult to arrange, and it morphed a lot during the recording process of the album. The band first caught up in the rehearsal room in September, the first rendition of this song was demoed in October, and the actual studio sessions began in early November - if I remember correctly. For this song we started with drums and bass, then rhythm guitars, and finally I did the vocals. It was then we found that the guitars and bass had to be retouched and so on and so forth. But Rome wasn't built in a day and every single retouching was worth it. Funnily, I found the chorus melody on an old hard drive from 2005 or 2006 that had gotten lost and forgotten. It contained song ideas around the time from the first Scarecrow writing sessions of Avantasia. I don't know if I thought it didn't fit or I'd rather think I had captured the idea and never listened to it again. Lyrically this is also a very meaningful piece for me. The song tries to explore or analyze what I think my roots and destination could be in a spiritual sense. You know, when you're young and wild and life is all about yourself you may be surrounded by a bubble called spiritual puppy license. But as time passes by you grow up and become aware of finitude and the existence of mortality and your responsibility. Ultimately you have to make up your mind, choose your side and in doing so you begin to lose your spiritual innocence. Or as I said - puppy license. The further you open the door of thoughts, the heavier the responsibility you carry on your shoulders; the harder you have to struggle to deal with materialism while never betraying higher ideals. For some people life may be the span from the day you popped out of your mother to the moment you breathe your last breath - a Darwinistic rat-race which is all about piling up riches and using your elbows. Sometimes I'm almost feeling as if something wants to tell me that life is more than sailing towards the afterglow and amassing treasures, only my senses are not made to survey the whole picture. I don't know, it's exciting, and I'll find out one day, just like you. Until then, longing is the key to all answers…"

Tobias Sammet, February 2014

Produced by Sascha Paeth & Edguy
Mixed by Sascha Paeth
Mastered by Michael Rodenberg & Sascha Paeth
Recorded, mixed and mastered
at Gatestudio Wolfsburg

Recordings engineered by Sascha Paeth,
Michael Rodenberg, Ole Reitmeier
and Arne "The Schlagerpirat" Wiegand
(in order of importance)
Keyboards played by Tobias except for the challenging
stuff that was played by Michael Rodenberg
Backing vocals sung by
Oliver Hartmann & Tobias

No orchestra was used on this album!
Only real keyboards!

Cover artwork by Dan Frazier
Design & layout by Thomas Ewerhard
Photos by Alex Kuehr

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Caldwell and Mathieu Binette

Edguy want to thank their families, friends,
business partners and fans around the globe.
See you all from September on during the
SPACE POLICE WORLD TOUR 2014 & 2015

www.edguy.net

Jens & Dirk use Gibson Guitars, Marshall Amplification,
Vox Amplification, Shure Wireless Systems, Klotz Cables,
Ernie Ball Strings, Geipel Picks, Hercules Stands
and Vision Ears In Ear Monitoring

Eggi uses pretty much the same - just thicker and fewer strings,
and his beloved Thunderbird bass guitar by Gibson

Felix beats on animal skins with aluminium sticks (if available)
and is an extremely happy person when allowed to do so.
You should see him. Sooooo cute! In fact, Felix is quite strong
and thus needs the sturdiest material on the market:
Evans Skins, Ahead Gloves and Ahead Sticks, Mapex Drums,
Paiste Cymbals, Stagg Cases and Drum Plates.
Felix loves biking, going to the movies and visiting friends.

Tobias uses Vision Ears In Ear Monitoring, Hercules Stands,
Shure microphones and Polytetrafluoroethylene-coated keyboards
from NASA resistant to heat caused by speed friction

SPACE POLICE - DEFENDERS OF THE CROWN starring
TOBIAS SAMMET as THE VOCALIST
JENS LUDWIG as THE GUITAR PLAYER
DIRK SAUER as THE GUITAR PLAYER
TOBIAS "EGGI" EXXEL as THE BASS PLAYER
FELIX BOHNKE as THE ONE WHO HAMMERS ON ANIMAL SKINS

SPACE POLICE - DEFENDERS OF THE CROWN

STEREO SOUND

01 SABRE & TORCH
[SAMMET] · 5:00

02 SPACE POLICE
[SAMMET] · 6:00

03 DEFENDERS OF THE CROWN
[SAMMET] · 5:40

04 LOVE TYGER
[SAMMET] · 4:26

05 THE REALMS OF BABA YAGA
[SAMMET] · 6:07

06 ROCK ME AMADEUS
(BOLLAND & BOLLAND) · 3:19

07 DO ME LIKE A CAVEMAN
(SAMMET & LUDWIG) · 4:09

08 SHADOW EATERS
(SAMMET & LUDWIG) · 6:08

09 ALONE IN MYSELF
[SAMMET] · 4:36

10 THE ETERNAL WAYFARER
[SAMMET] · 8:50

11 ENGLAND
[SAMMET] · 4:28

12 AYCHIM IN HYSTERIA
[SAMMET] · 4:06

13 SPACE POLICE
PROG VERSION · 6:00

14 SPACE POLICE
INSTRUMENTAL VERSION · 6:00

15 LOVE TYGER
INSTRUMENTAL VERSION · 4:26

16 DEFENDERS OF THE CROWN
INSTRUMENTAL VERSION · 5:40

17 DO ME LIKE A CAVEMAN
INSTRUMENTAL VERSION · 4:09

INCL. 7 BONUS TRACKS, LINER NOTES & ILLUSTRATIONS